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writer, I think the critics would say, in effect: This tragi-comedy exhibits Ford's characteristic merits and defects; it occasionally rises to the tragic pitch of *'Tis Pity* and the *Broken Heart*, but it sinks still more frequently to the flatness of the *Fancies*; on the whole, we do not think it will greatly enhance the reputation of its author.

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FRENCH LIFE.

LANGLOIS, CH.-V., *La vie en France au moyen-âge d'après quelques moralistes du temps*. Paris: Hachette, 1908. 12mo. xix + 359 pp.

This work represents a third venture, by its author, into a region of research where history and philology elements converge. The method is a very ingenious application; the writer executes his task in such a way that both sciences are at work in the one field at the same moment. His plea is that Romance philologists are not sufficiently aware of the documents which scholars have to use who concern themselves directly with history material and, *vice versa*, that historians of the Middle Ages rather incline to neglect the literary monuments of this period because they consider these documents to be within the exclusive control of the philologists.

M. Langlois is a living example in scholarship of the synthesis of these two branches of research, which he employs to illuminate Mediæval conditions of life in their manifold aspects. His prime purpose is to show that Mediæval life is, essentially, no whit removed from that of contemporary civilization, and therefore worthy of the claim of human interest which men of these times attach to this present age.

Seventeen years ago there was printed in the *Revue Bleue* (1891) an article on: *La société du moyen-âge d'après les fabliaux*; the second

work on similar lines, but of much finer elaboration, appeared four years ago in: *La société française au XIII^e siècle d'après dix romans d'aventure*; the third contribution of the same order, just published, exhibits the cumulative working of its two predecessors, both in the perfection of method and the conciseness of its details. Owing to the considerate reception accorded to the *Société française*, M. Langlois was induced to follow on with the study he has but just completed; it can be said with all sincerity that this recent work has improved in every particular on the volume of 1904.

The book before us presents its readers with a decade of moralist writers of the thirteenth century employing the French language, though not all of them Frenchmen. The body of the work is made up of a modern French rendering of the best didactic thought which these moralists have left us; the translation or version of M. Langlois assumes the form of abridged paraphrase with intercalated quotations of the original texts, aimed to preserve, as far as may be, the early inspiration and natural expression of the Mediæval writer. A foreword introduces each author's moralisms, embodying biographical and linguistic detail as well,—the latter element, of course, not intended exactly for the general reader. Throughout this work are to be found an unusually large number of notes, the practical value of which, to any but specialists, will be a minimum.

To sum up in one short phrase the function of the book, one can say that within the simple compass of a few hundred pages it will be possible for the layman to find his road through what would be otherwise an endless mass of material which very few men have dared to approach hitherto except for technical purposes. M. Langlois has chosen conscientiously these ten exponents of moralistic literature of the thirteenth century in order to afford the modern general reader, and the scholar as well, a representation of the life of this period as seen from the religious critic's view-point. Of these ten writers, no less than seven can be consulted directly in printed editions of recent

date and scholarship and within easy access for purposes of reference. The author offers, moreover, to those of his readers who can follow the subject more readily a fund of explanatory material from the *Histoire littéraire, Romania* and the *Zeitschrift* upon which he depends quite often for decisions concerning authorship, sources and dates; he would not have gone very wide to include among these manuals the *Einführung* of Voretzsch (Halle, 1905), a very serviceable book for bibliographical data in this general connection.

It is not to be expected, of course, that the same intense human interest should characterize this present work as inheres in the volume drawn from the *romans d'aventure*. A century like the age of Louis IX which begins with the *Poème moral* and ends with Gilles li Muisis, counting also the moralists in between whom M. Langlois has gathered together in one group, is not required to furnish as many human elements as it would be obliged to do when contemplated from the standpoint of the *romans d'aventure*. At the outset, therefore, one might expect to meet in the volume before us a somewhat tasteless sort of thing were it not that the author has expended a great amount of scholarly tact in the treatment of his theme; he endeavors to minimize the *fâcheux renom de la littérature moralisante du moyen-âge*, and he has succeeded in his undertaking as few men before him have ever been privileged to do. Notwithstanding this, there remains a conviction in the reader's mind, upon a perusal of the book, that these moralists are monotonous, and even tedious, with their endless generalities and repeated arraignment of mortal errors. The reiteration of this discipline through the successive writers of the volume produces a wearisome effect in the long run. As an offset to this objectionable feature, if it be objectionable, it is not to be wondered at, of course, that M. Langlois appears to be over-jealous at times in the defense of these didactic writers. He resents, for instance, the term: *austère gentilhomme*, applied by M. Lénient to Hugues de Berzé, as a misconception. Yet one needs but glance through the so-called

Bible of Berzé to feel that the term fits very adequately. His estimate of: *Le petit plet* of Chardri and the *Floris et Liriope* of Robert de Blois seem unusually strange.

Of the entire collection of writers whom M. Langlois has grouped together for his purpose, possibly the *Fauvel* of Gervais du Bus, a Parisian, responds best to the title of the book; it is the shortest and the keenest, in a human sense, of the whole list.¹ *Fauvel* is the *beste autentique* imaged in tapestries and other Mediaeval decorations as the object of a most fulsome attention from men of all estates both low and high. Even the Pope is represented in this work as causing *Fauvel* to be led into his holiness' presence when the Pontiff condescends to stroke the animal gently, saying at the same moment: *Ci a bele beste*. This is the *Fauvel* that has come over into the English phrase: *to curry favor* (*étriller Fauvel*), where the original word has changed its form and, in part, its early connotation. The only prose work in this collection is that by Philippe de Novare d'Outremer, entitled: *Des IIII tenz d'aage d'ome*,² a work of rare distinction for those days in one particular at least, namely, that no research whatever is required for the investigation of the sources of Philippe. The essay is original with the author and unfolds his personal opinions upon the times in which he lived. M. Langlois considers Philippe de Novare the sole writer of the thirteenth century worthy a place next to de Joinville in quality of merit; the substance of his composition is a survey of man's life in its four progressive stages of twenty years each. The venerable old man has added to his main work no less than three post-scripta of some twenty pages in all at the close of the fourth period. A like addition is easily the privilege of advanced years, or must be taken as such, in the case of Philippe de Novare and his musings.

Following, in point of interest, the two writings just mentioned are the *Lamentations*

¹ Cf. *Histoire litt.*, v. xxxii, pp. 108-153, for a synopsis and commentary of this poem.

² In the *S. D. A. T.*, vol. 27, Paris, 1888, ed. Marcel de Fréville.

de Mahieu by Matheolus of Picardy³ and *Le livre des manieres* of Estienne de Fougères.⁴ The work of Gilles li Muisis, in spite of its modern form, is neither comely nor such as to compel attention.⁵ Certain it is that his editor, M. Kervyn de Lettenhove, stands unenviably alone in comparing the abbot Gilles to Dante; at which juncture M. Langlois comes well to the rescue when he says of the Belgian cleric: *le bonhomme n'était pas bête*.

Finally, it might be urged that in a book of this character so many references to the technical journals of Romance philology only bewilder the layman and fall short of any purpose to instruct or edify him; nevertheless, it is much better to have included the material in question than to have omitted it, owing to the fact of its intrinsic value with the context. We hazard the wish that M. Langlois may see fit to construct an entire series of such works as the one in hand; they will—all of them—be the product of a rare talent in the sphere of general philology.

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GERMAN LITERATURE.

Das Fähnlein der sieben Aufrechten. Novelle von GOTTFRIED KELLER. Edited with Notes and a Vocabulary by W. G. HOWARD and A. M. STURTEVANT. Boston: D. C. Heath & Co., 1907. Pp. iii + 170.

Keller's *Fähnlein der sieben Aufrechten* had long deserved a place among annotated school-texts, both for its intrinsic literary merit and its availability for class-use. The text as presented in the present edition is considerably abridged.

³Ed. A.-G. van Hamel, *Bibl. de l'École des Hautes-Études*, fasc. 95, 96. Paris, 1892-1905 (*Erratum* in Langlois reads: 1895.)

⁴Cf. J. Kremer's edition in *Ausg. und Abh.*, vol. XXXIX, Marburg, 1887.

⁵Cf. *Poesies de Gilles li Muisis*, ed. Kervyn de Lettenhove. Louvain, 1882.

While this abridgment has in a measure impaired the broad epic style of the original, and through a change in connection occasionally strains the meaning of a word or phrase, the pruning has from a pedagogical point of view been done with skill and judgment. Two passages, the taking apart of Hediger's musket and Karl's reminiscences of an earlier kissing episode, one is, however, sorry to miss. The technical character of the former of these doubtless caused its elimination, but this objection could have been met by less drastic means, and the retention of the passage would have somewhat lessened the force of the otherwise just criticism (p. 87) that Karl "is perhaps a little too much of a paragon."

There was even less reason for the omission of the second episode. It is in Keller's best vein, with a delightful humorous turn, that banishes all suggestion of sentimentality, and with the whole raised to a higher poetical level by the inimitably graceful image of the butterfly that Karl in vain seeks to clutch.

The work of editing has on the whole been carefully done. An introductory sketch dealing with Keller's career and the setting of the story is modestly made to preface the Notes. In view of the popularity which this text is reasonably certain to enjoy the following criticism of details is perhaps in place.

Page 1, l. 15, "durfte sich sehen lassen" has an entirely different connotation from "was a sight for gods and men."—p. 2, l. 7. The statement that Schiller "expressed his obligation" to Müller in *Wilhelm Tell* is hardly correct, and is bound to be misunderstood.—p. 6, l. 16. *Bilder* are *Sternbilder*, *constellations*.—p. 8, l. 10. *hässlich* is not ugly, homely, but odious, detestable, 'hateful'.—p. 9, l. 10. *fromm* is not piously but gently, obediently.—p. 16, l. 15. In the expression "eine längere und fast schwierige Verhandlung" the difficulty lies not in *fast*, which the editors would interpret as used in the Swiss dialectic sense of *sehr*, but in *schwierig*, which is here applied to an abstract noun in a sense that is commonly restricted to individuals, i. e., troublesome, vexatious. *schwierig* with somewhat unusual shades of meaning is in fact a favorite word in Keller as the following quotations, all from *Martin Salander*, will show: "Die armen Würmer!"